


ÉLÉMENTS PRATIQUES DU RYTHME MESURÉ

1^{re} PARTIE - DIVISION BINAIRE DU TEMPS

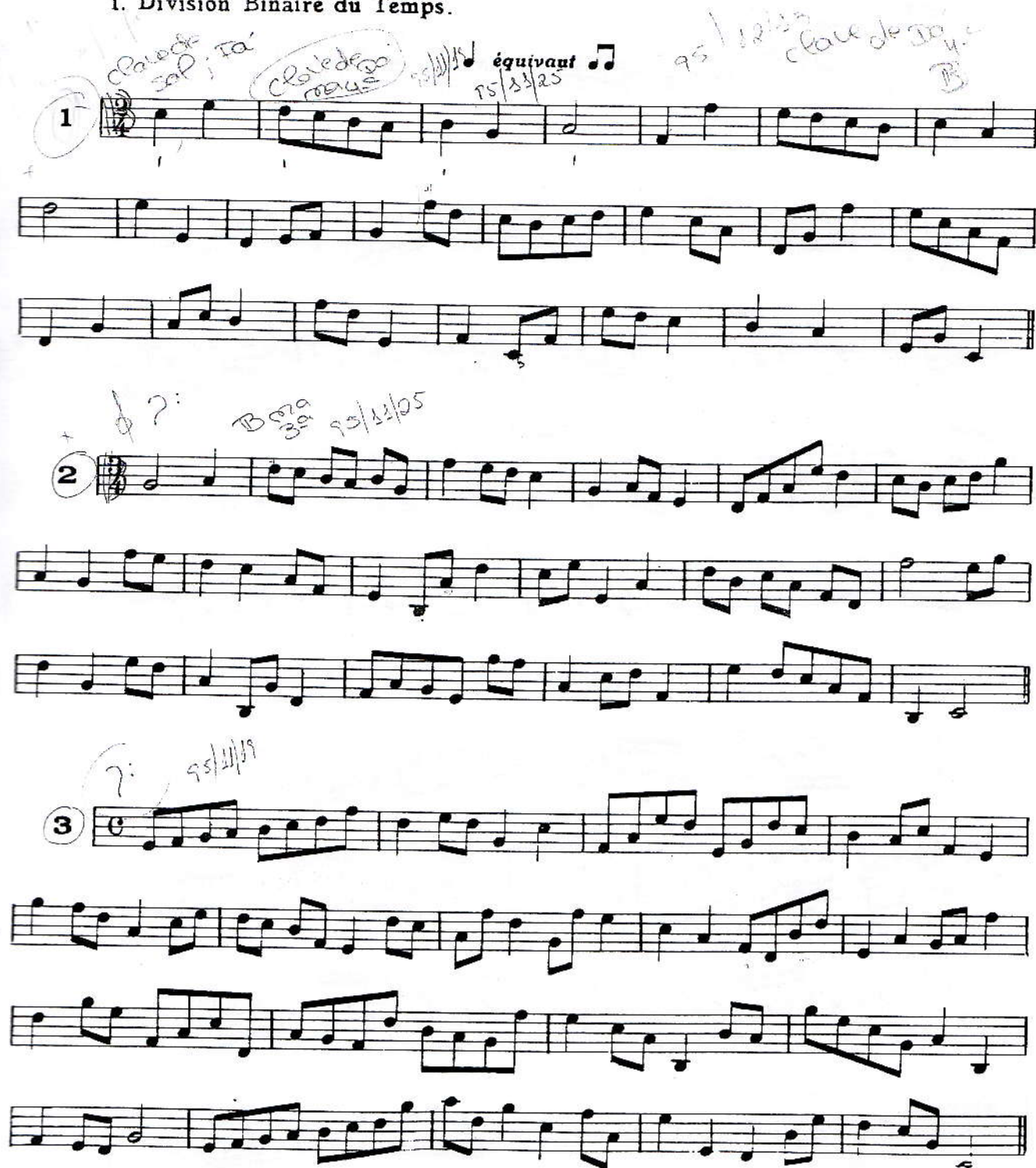
MESURES SIMPLES À $\frac{2}{4}$, $\frac{3}{4}$ et $\frac{4}{4}$ (ou C) ayant la  pour unité de temps.

A. GROUPES RÉGULIERS FORMÉS DE VALEURS ÉGALES

1. Division Binaire du Temps.

Handwritten notes and annotations are present throughout the musical examples:

- Example 1: "clavé de 30p; 1a", "clavé de 30p; 2a", "équivalent 15/32 15/32 15/32", "95/12/32", "clavé de 30p; 4a", "B".
- Example 2: "7:", "B 30p 30p 95/12/32".
- Example 3: "7:", "95/12/32".



2. Subdivision Binaire du Temps.

♪ équivaut ♪♪ équivaut ♪♪♪



3. Le Point ou la Liaison (emploi de la Division Binaire du Temps).




7. *96/64/32* *96/64/32* *96/64/32* *♩. ♩ équivaut*



8. *96/64/32* *96/64/32*



9. *96/64/32* *96/64/32*



B. GROUPES REGULIERS FORMÉS DE VALEURS INÉGALES

1. Subdivision Binaire du Temps.

$26/84/13$ équivaut  équivaut  équivaut 
 4 clefs (H, m, 3, e, 4, 1, 6, e, 2)

10  

11  

12  

2. Le Point ou la Liaison (emploi de la Subdivision Binaire du Temps)¹.

26/4/13

équivalent  équivalent  équivalent 

13 

14 

15 

C. SYNCOPES

1. Syncopes Régulières par Temps.



2. Syncopes Irrégulières par Temps (emploi de la Division Binaire du Temps).

$\frac{2}{4}$    etc.

19 



$\frac{3}{4}$    etc.

20 



$\frac{C}{4}$    etc.

21 

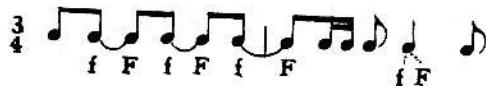



N.B. - La SYNCOPE IRRÉGULIÈRE dont la seconde partie (Partie Forte) est de durée plus longue que la première est qualifiée "SYNCOPE BOITEUSE".

3. Syncopes Régulières par Division Binaire du Temps.



22



23



24



4. Syncopes Irrégulières par Division Binaire du Temps (emploi de la Subdivision Binaire du Temps).

$\frac{2}{4}$ $\overset{(*)}{f}$ F | $\overset{(*)}{f}$ F $\overset{(*)}{f}$ F $\overset{(*)}{f}$ F | $\overset{(*)}{f}$ F | $\overset{(*)}{f}$ F | etc.

25



$\frac{3}{4}$ $\overset{(*)}{f}$ F | $\overset{(*)}{f}$ F $\overset{(*)}{f}$ F | $\overset{(*)}{f}$ F | etc.

26



c $\overset{(*)}{f}$ F $\overset{(*)}{f}$ F | $\overset{(*)}{f}$ F $\overset{(*)}{f}$ F | etc.

27



(*) Syncopé Boiteuse

5. Syncopes Régulières par Subdivision Binaire du Temps.

[illegible][illegible][illegible]

6. Syncopes Irrégulières par Subdivision Binaire du Temps.

[illegible]

31 

43

The musical notation shows four measures. Measure 4 has a half note F with an accent (^) above it. Measure 5 has a half note F with an accent (^) above it. Measure 6 has a quarter note F with an accent (^) above it, followed by a dotted quarter note F with an accent (^) above it. Measure 7 has a quarter note F with an accent (^) above it, followed by a dotted quarter note F with an accent (^) above it. The sequence ends with "etc."

Handwritten: 7/16 2/16 8

32

4 *f* F *f* F *f* F *f* F

Handwritten musical score for three staves. The first staff starts with a circled '32' and a handwritten '7/16 2/16 8' above it. The second staff has a handwritten '4' and 'f F f F f F f F' above it. The music consists of eighth and sixteenth notes with various rests and ties.

C  |  | e/c.

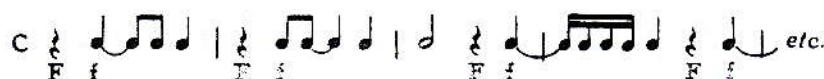
Handwritten: 33/42/35

Handwritten: 33

Handwritten: f F f F f F f F f F f F

A handwritten musical score on a single staff, consisting of five measures. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The first measure begins with a circled number '33' and a handwritten '33/42/35' above it. The staff is filled with a continuous melodic line, with some notes beamed together. Above the staff, there are handwritten dynamic markings: 'f F f F f F f F f F f F'. The handwriting is in black ink on aged paper.

2. Contretemps Irréguliers par Temps (emploi de la Division Binaire du Temps)



4. Contretemps Irreguliers par Division Binaire du Temps (emploi de la Subdivision Binaire du Temps).

$\frac{2}{4}$ 7 7 | 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.
F f F f F f F f F f F f

42 $\frac{2}{4}$ 7 7 | 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

Handwritten: 3/4 3 4 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.
F f F f F f F f F f F f F f

43 $\frac{3}{4}$ 7 7 | 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

$\frac{C}{4}$ 7 7 | 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.
F f F f F f F f F f

44 $\frac{C}{4}$ 7 7 | 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | etc.

(*) CONTRETEMPS REGULIER par Subdivision Binaire du Temps.

E. RÉCAPITULATION

1 Changements de Mesures ($\frac{2}{4}$, $\frac{3}{4}$ et C).

45

Exercise 45: Four measures of music. Measure 1 (2/4): quarter note, eighth note, quarter note, eighth note. Measure 2 (3/4): quarter note, eighth note, quarter note. Measure 3 (C): half note, quarter note, eighth note, quarter note. Measure 4 (2/4): quarter note, eighth note, quarter note, eighth note. The exercise ends with a repeat sign.

46

Exercise 46: Four measures of music. Measure 1 (C): quarter note, eighth note, quarter note, eighth note. Measure 2 (2/4): quarter note, eighth note, quarter note, eighth note. Measure 3 (3/4): quarter note, eighth note, quarter note. Measure 4 (2/4): quarter note, eighth note, quarter note, eighth note. The exercise ends with a repeat sign.

47

Exercise 47: Four measures of music. Measure 1 (2/4): quarter note, eighth note, quarter note, eighth note. Measure 2 (3/4): quarter note, eighth note, quarter note. Measure 3 (C): half note, quarter note, eighth note, quarter note. Measure 4 (2/4): quarter note, eighth note, quarter note, eighth note. The exercise ends with a repeat sign.

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2. Avec emploi de Valeurs de Silences n'ayant aucune Signification Rythmique.

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